

No. 114 • April 1 • \$2.50 (\$3.50 in Canada)

AMAZING HEROES



JANSON 87

THE ULTIMATE 3-D MOVIE

SHOWING AT
DISNEYLAND AND WALT DISNEY WORLD EPCOT CENTER
GEORGE LUCAS

PRESENTS
A 3-D MUSICAL MOTION PICTURE SPACE ADVENTURE
DIRECTED BY FRANCIS COPPOLA
STARRING MICHAEL JACKSON as CAPTAIN EO

NOW BECOMES
THE ULTIMATE
3-D COMIC BOOK
EXPERIENCE



ART BY TOM YEATES

FROM THE LEADER IN 3-D



No. 114 AMAZING HEROES April 1

CONTENTS

Features

26

LET THE PUNISHER FIT THE CRIME

THE RETURN OF MARVEL'S VIGILANTE, AS TOLD BY MIKE BACON AND KLAUS JANSON
by BRAD ELLIOTT

33

A TRIBUTE TO E. NELSON BRIDWELL

FROM MAD TO SECRET SIX TO SUPER FRIENDS
by ROHARD MORRISSEY

38

1987: A DORK ODYSSEY

TWO FANS HAVE A GRAND-OLD TIME IN FRONT OF THE TUBE REMINDING YOU OF ANYONE?
by NELL JACOBSON and GERARD JONES

44

INTERVIEW WITH THE TROLLBORDS TRIO

DEATH, SUICIDE, AND THE THREE ESCAPES IN A PUZZLE
by JOHN LUSTIG

Depts.

6

PERSPECTIVE

THE J.A. A ELLIOTT

10

EDITORIAL

13

NEWSLINE

17

COMING DISTRACTIONS

53

COMICS IN REVIEW

MARVEL REVISITED
By HENR MacDONALD

65

AMAZING READERS

JERRY SIGEL WRITES IN MORE ON HITCHCOCK, AND WE'RE PLUG TO T.M. HAMPTON

OUR COVER: Klaus Jenson drew & colored this pic. of the Punisher. © 1987 Marvel Comics Group. Delta Creations appeared on it.



1

The classic romance.
Romeo and Juliet.
Bogart and Bacall.
Charles and Diana.
Hoping to find that?
Well, forget it, Jack.
Welcome to the real world.

Issue number three. On sale late february.



OPEN SEASON

FROM RENEGADE

©1987 JLA INCORP.

NEWS

DC Notes: Mike Grell on Green Arrow, Dave Cockrum on The Batman, and the arrival of the 1987 Annuals

RETURN OF THE ARCHER: MIKE GRELL's new Green Arrow comic series will be adopting the "Dark Knight format" to tell the story of *The Longbow Hunter*. In this three six-page comic, GRELL's Arrow, now a "goodfather," begins to try a more serious approach to life. In the first issue, shipping in April, he finds himself in the middle of a battle between the C.I.A. and violent drug pushers. **ILLUSTRATION:** will be covering the story.

COCKRUM ON BATMAN: It seems our CREED WANNER is not the permanent artist on *Batman* and is in fact doing only one issue, #498, edited by MIKE ENGLISH. ROSS ANDERU is taking in on the following issue, and DAVE COCKRUM takes over beginning with #499. Cockrum is also going penciling *Vigilante* #44.

ANNOUNCING: The first *Superman Annual* under the Byrne regime is written by JOHN BYRNE, penciled by RON FINGER and BRETT BREEDING, and features the new Tamo. Byrne also has a hand in the second *Dynasty Annual* #1, which tells the story behind the *Dynasty* film; he pencils and inks PAUL KUPPERBERG's story. That issue also includes RON THOMAS, RON HARREL, and MURPHY ANDERSON, as telling of the origin of *Captain Comet*. GILL BARRAS is the story on *Blue Beetle* #8, and *Green Lantern Corps Annual* #5 is an anthology collection featuring stories by STEVE ENGLEHART, ALAN MOORE, MIKE CARLIN, JOHN BEATTY, ERIC BURKE, JOHN CAMPBELL, JOE LUIS GARCIA, LOPEZ, WILL WILKINGHAM, and others. English and JOE STATON provide the theme. All these are coming out in April.

NEWS WIRE: No, DC will go



Mike Grell's interpretation of the Emerald Archer

back and cover the characters they target (or who've been added) to *Who's Who* in the DC Universe with *Who's Who Update '87* Under a wraparound cover by JOE BROWNSO and DICK GORDMAN, the first issue goes on Amazing Grace, both Blue Beetle, Booster Gold, Captain Atom, and more!

PEOPLE: R.I.M. LOFFICHER wrote and JOE GELANDRO and BRUCE PETERSON drew *Iron Throne* Spotlight On... #52 suc-

ing the Brotherhood of Evil; J. MICHAEL BUCKLEY wrote the winter on the following issue, in which Cyborg battles Two-Face, and in #44, DOUG MOENCH and ERNIE COLON chronicle a Wonder Girl adventure. ART TIERNEY, formerly the editor on *Metamorphosis* is the guest artist on *Norfolk* #204-22, PAOLO MARCO will ink his comic. Also that, the husband and wife team of JAN DEURSEN and TOM MANN, DWARF takes over the series on a permanent basis.

FLY WITH THE BEST



AIRBOY

BY DIXON • RANDALL • DEMULDER

More plot, less
nostalgic "muscle"
—Don Thompson

It took way-and-a-half
and continued to soar
—G.A. Jones

very effectively
done."
—Roger Jackson



BIWEEKLY ACTION!

coming MAR. 15-31 DISTRACTIONS

A.C.E. COMICS

BIG EGGEL BAND #1

Only One, Andy, Hawk, and Spook Only
4 pg. of a 1000 video episode
Story by: Frank McLaughlin
pg. 10-12 action comic shop 300

NEOLA/NOTE SUPER SPECIAL #1

The origin of the most recent version of
the world's only
Story: Roger McLaughlin
pg. 10-12 action comic shop 300



ROBIN RED AND THE LUTHERS #1

The first issue of the new series
Story: Frank McLaughlin
pg. 10-12 action comic shop 300

WHAT IS... THE FACE #1

The first issue of The Face comic book
Story: Frank McLaughlin
pg. 10-12 action comic shop 300

AMAZING COMICS

BEAST WARRIORS OF SHANOLIN #1

The Dragon and the Crane in new
death as the battle continues
Story: Frank McLaughlin
pg. 10-12 action comic shop 300

BLIP AND THE C.C.A.D.S. #1

Supernatural super heroes
Story: Frank McLaughlin
pg. 10-12 action comic shop 300

FRAGMENTS #1

Don't miss this exciting new
comic book
Story: Frank McLaughlin
pg. 10-12 action comic shop 300

ANTARCTIC COMICS

EXTREMELY SILLY COMICS

The comic book series of the
comic book series of the
comic book series of the
comic book series of the

ESSENTIALS GRAPHIC NOVEL

Reprinted the first four issues of the
series, with new material, new art,
and full color printing
Story: Frank McLaughlin
pg. 10-12 action comic shop 300

NEOLA/NOTE SUPER SPECIAL #1

The origin of the most recent version of
the world's only
Story: Roger McLaughlin
pg. 10-12 action comic shop 300



FRAGMENTS #1

Don't miss this exciting new
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comic book series of the
comic book series of the

and the "Pencil" by Frank

Capella and more
Comic: Frank McLaughlin
pg. 10-12 action comic shop 300

NEOLA/NOTE SUPER SPECIAL #1

The origin of the most recent version of
the world's only
Story: Roger McLaughlin
pg. 10-12 action comic shop 300



BLACKTHORNE

The origin of the most recent version of
the world's only
Story: Roger McLaughlin
pg. 10-12 action comic shop 300

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From this first-month's batch of DC comics, we have two completed covers (as usual), but there's a shot of both editors' integration of Dr. Fate from the new title series, and a page from Max Moore and George Freeman's *Batman Annual* story starring Clayface.



to the court of King Richard III.
Story: **William Messner-Lundie**
Art: **Barry D. Wherrett**
(100 color comic, ship 3/22)

ROBOTECH: THE DIADROMA
BADA #8
"Forward, Big Brother!"
The heart-breaking story of the last moments of Big Brother.

Story: **Meredith Anglin**
Art: **Leslie A. Ellis**
(10 color comic, ship 3/22)

DE COMICS

ACTION COMICS #480
Featuring the Flash and the Teen Titans.
Story/Panel: **John Byrne**
Inks: **Glenn Greenberg**
(100 color comic, ship 3/22; newsstand at 3/15)

ADVENTURES OF SUPERMAN #22
The Phantom Fire battle Superman, who's just trying to make it home in time for his and Lois's anniversary.
Story: **Mark Waid**
Art: **John Byrne**
(100 color comic, ship 3/22; newsstand at 3/15)

ADVENTURES OF THE FLASH #47
Flash Lightning is able to kidnapped
Raymond's Outsider #9.

Mike W. Barr
Art: **Mike W. Barr**
(100 color comic, ship 3/22; newsstand at 3/15)

BATMAN ANNUAL #11
Clayface falls in love.
Story: **Alan Moore**
Art: **George Freeman**

Plus: "Love, Bat," starring The Penguin.
Story: **Max Allan Collins**
Art: **Norm Brynagore**
(100 color comic, ship 3/22; newsstand at 3/15)

BOOSTER GOLD #18
After all Booster's biggest enemies may be coming true.
Story/Panel: **Tom Jung**
Inks: **Glenn Greenberg**
(100 color comic, ship 3/22; newsstand at 3/15)

CAPTAIN ATOM #9
Captain Atom clashes with Parasite.
Story: **Scott Bates**
Art: **Brinkley & Gahan**
Cover: **Pat Broderick**
(100 color comic, ship 3/22; newsstand at 3/15)

CENTURIONS #2
The origins of the Centurions.
Story: **Bob Fosse**
Art: **Rock & Ray**
(100 color comic, ship 3/22; newsstand at 3/15)

DETECTIVE #275
Summer Year Ten continues: What happens when Batman meets the man responsible for his very existence?

Story: **Mike W. Barr**
Art: **David & Henry**
(100 color comic, ship 3/22; newsstand at 3/15)

DR. FATE #1
The Lords of Order have surrendered to the Lords of Chaos—the new Dr. Fate arrives.

Story: **J.R. Dellatorre**
Art: **Katie Gilman**
(100 color comic, ship 3/22)

GREEN LANTERN CORPS #214
Scales and Claws are featured!
Story: **Steve Englehart**
Art: **Osborne & Fennell**
(100 color comic, ship 3/22; newsstand at 3/15)

KIRKMAN #12
The Wade comes face to face with the new Thunderer.
Story: **Reinold & Mileide**
Art: **Reinold & Mileide**
Cover: **Reinold & Mileide**
(100 color comic, ship 3/22; newsstand at 3/15)

INFINITY, INC. #48
Thunderbolt strikes again.
Story: **R. & D. Thomas**
Art: **Agard**
(100 color comic, ship 3/22; newsstand at 3/15)

INFINITY, INC. SPECIAL #1
The Infinity and the Outside is best
described by the *Infinity* Project.
Story: **R. & D. Thomas**
Art: **Agard**
Cover: **John S. Soren**
(100 color comic, ship 3/22)

MARK #6
Introducing J. K. K.
Story: **Michael Fletcher**
Art: **Scott & Schellinger**
Cover: **Scott & Schellinger**
(100 color comic, ship 3/22; newsstand at 3/15)

WIZARD MAN SPECIAL #1
THE SHIELD, THE EYE, THE
The Wizard is back! And he's P. J. Jones.
Story: **Rob Ruck**
Art: **Debbies & Robinson**
Cover: **Debbies & Robinson**
(100 color comic, ship 3/22)

NEW TEEN TITANS #20
Terrorize the hooding New York
teenage.
Story: **Paul Levitz**
Art: **Leslie A. Ellis**
(100 color comic, ship 3/22; newsstand at 3/15)

THE QUESTION #6
Can the Question stop a war and
bring his old self?

Story: **Benny O'Neil**
Art: **Andy Ayer**
(100 color comic, ship 3/22)

SHAZAM! THE NEW BEGINNING #4
The first battle between Captain Marvel
and Black Adam.

Story: **R. & D. Thomas**
Art: **Scott & Schellinger**
(100 color comic, ship 3/22; newsstand at 3/15)

SPECTIVE #4
Summer is killing fantasy models.
Story: **Greg March**
Art: **Salim & Mitchell**
Cover: **John S. Soren**
(100 color comic, ship 3/22; newsstand at 3/15)

SUCKER SOLD #4
Conquered lands the *Temple Fights* after
Gordon Goofy.

Story: **Archie Moore**
Art: **Archie Moore**
(100 color comic, ship 3/22; newsstand at 3/15)

SWAMP THING #42
Quarrelsome things in the swamp.
Story: **Mark Mue**
Art: **Walt & Wells**
Cover: **Walt & Wells**
(100 color comic, ship 3/22; newsstand at 3/15)

TALES OF THE LESSON #42
Reunited from Legion #24.
Story: **Paul Levitz**
Art: **LaRoque & Reinold**
(100 color comic, ship 3/22; newsstand at 3/15)

TEEN TITANS SPOTLIGHT
ON... #2
Wonder Girl travels to the jungles of
South America to rescue Tony Long.
Story: **Benj. Mue**
Art: **Ernie Cohen**
(100 color comic, ship 3/22; newsstand at 3/15)

WOLFORD #20
Power Girl arrives in a dream and
shows us what she's like.
Story: **Michael Fletcher**
Art: **Scott & Schellinger**
Cover: **Scott & Schellinger**
(100 color comic, ship 3/22; newsstand at 3/15)

ECLIPSE COMICS

ARROW #16
"The Third Mission Part II"
Drip and Hiss are right! The
black.

Story: **Chuck Dose**
Art: **Bo Hampton**
Cover: **Bo Hampton**
(100 color comic, ship 3/22)

ASA #1
"Was the Antagonist?"
A new look at the history of the
characters of America.

Story: **Chuck Dose**
Art: **Chuck Dose**
(100 color comic, ship 3/22)

CROSSFIRE #20
The Judge.
A tale of a life of the making and a
generation of the Black.

Story: **Mark Mue**
Art: **Don Slayton**
(100 color comic, ship 3/22)

ESPERO #5
Beginning Book 2: The Liberation.
Story: **James O. Hual**
Art: **John Burns**
(100 color comic, ship 3/22)

JUSTICE LEAGUE INDEX #8
Consulting the reference work.
Compiled by **Larry Nadel**
Art: **Larry Nadel**
(100 color comic, ship 3/22)

MIRACLES #2
A new look at the history of the
characters of America.

Story: **Chuck Dose**
Art: **Chuck Dose**
(100 color comic, ship 3/22)

RADIO BOY #1
A new look at the history of the
characters of America.

Story: **Chuck Dose**
Art: **Chuck Dose**
(100 color comic, ship 3/22)

MIRACLES #2
A new look at the history of the
characters of America.

Story: **Chuck Dose**
Art: **Chuck Dose**
(100 color comic, ship 3/22)

MR. MONSTER'S NO-SHOCK
SCHLOCK #1
A new look at the history of the
characters of America.

Story: **Chuck Dose**
Art: **Chuck Dose**
(100 color comic, ship 3/22)

THE FIRST MISSION PART II
Drip and Hiss are right! The
black.

Story: **Chuck Dose**
Art: **Bo Hampton**
Cover: **Bo Hampton**
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PRESENTS

ETERNITY

SMITH™

ISSUE 6



THE REVENGE!

©1996 by Rick Hoberg and Dennis Matlone

VILLAINS & VIGILANTES #4
The Chouhara Bros. offend! Strider-
man vs. Doctor.
Story: Jack Herman
Art: Dee S. Taylor
\$3.95 (cover price, ships \$3.95)



ZOT! #12
Planet Earth—Part Two!
Loch Mac and Vic Taylor return and
debate a death with
Storyline: Scott McCloud
\$3.95 (cover price, ships \$3.95)

ENTERTAINMENT COMICS

FOREVER NOW #2
History has been changed and there's
a war in the time stream.
Story: Gail Colman
Art: Stan Gougeon
\$4.95 (cover price, ships \$4.95)

**THE MAN FROM UNCLE L.E.
#4**

The ELIOT War
Sunset and Eve battle the forces of
Tehkili with the help of American
termites hanging in the balance.
Story: Sean Tammara
Art: Ken Penders
\$4.95 (cover price, ships \$3.95)



SHADOW BLADE #2
Story: Sean Tammara
Art: Penders
\$3.95 (cover price, ships \$3.95)

FANTASCHNAPS BOOKS

**LOVE AND ROCKETS BOOK
THREE**

Featuring a true love story. Heavy story
by John Hernandez, and "Phantom of
the Isle" by Gilbert Hernandez, plus
subject reports from early adult &
Adult Hernandez
\$3.95 (cover price, ships \$3.95)



MIRACLE SQUAD
A new superhero team is born.
Story: Phil Foglio
Art: "The Capricorn" by Thomas and
Paul Gubler
\$3.95 (cover price, ships \$3.95)

**MYRMOON: THE MAD
DOCTOR'S BULLET #4**

Dr. Moon has been captured by the
enemy.
Story: Gerry Conway
Art: Koyan & Wood
\$4.95 (cover price, ships \$3.95)



DYNAMO JOE #1

The Justice League to unveil the
secrets of the earth.
Story: Phil Foglio
Art: "The Capricorn" by Thomas and
Paul Gubler
\$3.95 (cover price, ships \$3.95)

**MYRMOON: THE MAD
DOCTOR'S BULLET #4**

Dr. Moon has been captured by the
enemy.
Story: Gerry Conway
Art: Koyan & Wood
\$4.95 (cover price, ships \$3.95)



**JON SABLE, FREELANCE
#1**

An old TV project as a newspaper
storyline.
Storyline: Mike Costa
Art: Mike Costa
\$3.95 (cover price, ships \$3.95)

FRAGMENTS WEST

FRANK THE UNICORN #4

The adventure continues into the
dark.
Storyline: Phil Foglio
Art: Phil Foglio
\$3.95 (cover price, ships \$3.95)



PENGUIN AND PENGUININ

The adventures of the 2.8 Constitution continue! Featuring: Penguin, Thomas Jefferson, Ben Franklin, and the rest of the founding Penguins in Revolutionary!

Story: **Robin & Joe**
Art: **Paul Lee**
\$2.00 (black and white comic) ships in advance

THE PUREED REVUE #3
More laughs in the nation of The Fox. Fox, Fox, Fox! (satirical) Fox!
Story: **Luigi**
Art: **Luigi**
\$2.00 (black and white comic) ships in advance

GLADSTONE COMICS



DONALD DUCK COMICS DIGEST #9
\$2 (color digest ships \$27, available in \$2)

BARBIE COMICS

DEADFACE #1
A tale of horror and gothic horror tales within the Earth's core.
Story: **Edna Campbell**
Art: **Edna Campbell**
\$2.00 (black and white comic) ships \$22



JIM DRURY IN THE UNDERWORLD #1
Savage and huge!
Jim is forced to take a job in the Underworld!
Story: **Stephen Deseroville**
Art: **Deseroville & Deseroville**
\$2.00 (black and white comic) ships \$22

SECOND CITY #3
Jack is discovering that the computer world is volatile.
Story: **Paul Duncan**
Art: **Phil Elliott**
\$2.00 (black and white comic) ships \$22

SENTINEL #2
The new membership of The General leads to a massive conflict.
Story: **George Szwed**
Art: **Schwed & Szwed**
\$2.00 (black and white comic) ships \$22

SHOCK THERAPY #5
Not much better stuff.
Story: **Frederick**
Art: **Frederick**
\$2.00 (black and white comic) ships \$22

SUN RISE #2
Just another Marvel Monday.
Story: **Mark Tinsdale**
Art: **Lee Martin**
\$2.00 (black and white comic) ships \$22

THE DARKNESS #1
A tale of horror and gothic horror tales within the Earth's core.
Story: **Edna Campbell**
Art: **Edna Campbell**
\$2.00 (black and white comic) ships \$22

MARVEL COMICS

AVENGERS #281
The 2000 are the mighty power.
Story: **Robert Smith**
Art: **Robert Smith**
\$2.00 (black and white comic) ships \$22

CLASSIC CONAN #2
More old Conan stuff, with a new twist.
Story: **Robert Smith**
Art: **Robert Smith**
\$2.00 (black and white comic) ships \$22

CLASSIC 3-MEN #1
Featuring 3 Men #12, plus a new story by Steve Gerber and John Byrne.
Story: **Steve Gerber**
Art: **John Byrne**
\$2.00 (black and white comic) ships \$22

THE BARBARIAN #1
The adventures of a new group of Barbarians.
Story: **Robert Smith**
Art: **Robert Smith**
\$2.00 (black and white comic) ships \$22

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LEPRECON '87

HOUSTON

MARCH 13 - 15

RAMADA HOTEL SOUTHWEST

6855 SW FREEWAY (at Bellaire)

GUESTS

Comic Writers & Artists

Peter Bagge
Gerry Conway
Drew Friedman
Mike Grell
Lynne Holmes
Jack Herman
Gilbert Hernandez
James Hernandez
Luis Hernandez
Mark Hernandez

William Messner-Loeb
John Nordland II
Sam de la Rosa
Russ Sever
Tom Stazer
Donald Tenney
Thomas A. Tenney
John Williams
Bill Williamson
Keith Wilson

Fantasy Artists

Brad Foster
Doug Potter
Martin Thomas

Science Fiction Authors

George Alec Effinger
Steve Gould
Justin Leiber
Joe Pullizzi

Publisher

Gary Groth

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more activities!

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in advance (\$15⁰⁰ at door)

*Kids under 10 admitted FREE!
*10 to 13 year-olds 1/2 price!

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for information
and updates



PETER PARKER #18

Wapping up the Amazing Spider-Man saga.
Story: Peter David
Art: Alex Ross
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

THE PUNISHER #1

Introducing the violent, G-rated vigilante and his team.
Story: Mike Baron
Art: Mike Baron
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

SILVER CLAW #1

Introducing the vigilante and his team.
Story: Steve Englehart
Art: Steve Englehart
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

SPYGLASS #18

Dr. Doom is revealed by a CIA type organization to be a human.
Story: Cap. Baker
Art: Cap. Baker
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

STAR BRAND #18

Star Brand returns to the streets to avenge.
Story: Chris Breen
Art: James & Burnell
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

THOR #331

Thor returns.
Story: Roy Thomas
Art: Sam Sienkiewicz
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

TRANSFORMERS #32

The Autobots are introduced to the world.
Story: Bob Budinsky
Art: Phil Witte
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

TRANSFORMERS CRISIS #1

Transformers #1 and #2 are the series.
Story: Bob Budinsky
Art: Phil Witte
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

WOLVERINE #18

Wolverine returns to the streets.
Story: Chris Claremont
Art: Chris Claremont
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

X-FUNCTION #18

Wolverine returns to the streets.
Story: Chris Claremont
Art: Chris Claremont
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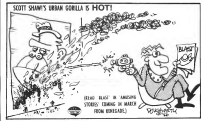
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Story: Chris Claremont
Art: Chris Claremont
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)



MURPHY BARRIS #14

Murphy Barris returns to the streets.
Story: Murphy Barris
Art: Murphy Barris
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

WARDEN COMICS

Warden Comics returns to the streets.
Story: Warden Comics
Art: Warden Comics
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

ULTRA KLUZZ #1

Ultra Kluzz returns to the streets.
Story: Ultra Kluzz
Art: Ultra Kluzz
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

RENEGADE COMICS

Renegade Comics returns to the streets.
Story: Renegade Comics
Art: Renegade Comics
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

FRENCH ICE #1

French Ice returns to the streets.
Story: French Ice
Art: French Ice
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

HOLIDAY #1

Holiday returns to the streets.
Story: Holiday
Art: Holiday
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

SLAVE LABOR GRAPHICS

Slave Labor Graphics returns to the streets.
Story: Slave Labor Graphics
Art: Slave Labor Graphics
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

HERO SANDWICH #1

Hero Sandwich returns to the streets.
Story: Hero Sandwich
Art: Hero Sandwich
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)



Hero Sandwich returns to the streets.
Story: Hero Sandwich
Art: Hero Sandwich
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

SOLSON

Solson returns to the streets.
Story: Solson
Art: Solson
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

COMING

Coming to the streets.
Story: Coming
Art: Coming
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

STOP DRAGON PRESS

Stop Dragon Press returns to the streets.
Story: Stop Dragon Press
Art: Stop Dragon Press
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

LOOTS IN SPACE #1

Loots in Space returns to the streets.
Story: Loots in Space
Art: Loots in Space
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

WALON #1

Walon returns to the streets.
Story: Walon
Art: Walon
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

STEELDRAGON PRESS

SteelDragon Press returns to the streets.
Story: SteelDragon Press
Art: SteelDragon Press
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

CAPTAIN CONFEDERACY #1

Captain Confederacy returns to the streets.
Story: Captain Confederacy
Art: Captain Confederacy
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

"THE BOOK FINDER"

"The Book Finder" returns to the streets.
Story: "The Book Finder"
Art: "The Book Finder"
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

WOLVERINE #18

Wolverine returns to the streets.
Story: Wolverine
Art: Wolverine
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Art: Wolverine
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VORTEX

Vortex returns to the streets.
Story: Vortex
Art: Vortex
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

THOSE ANNOYING POST BROTHERS #7

Those Annoying Post Brothers returns to the streets.
Story: Those Annoying Post Brothers
Art: Those Annoying Post Brothers
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

TRANSIT #1

Transit returns to the streets.
Story: Transit
Art: Transit
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

YUMMY FUR #1

Yummy Fur returns to the streets.
Story: Yummy Fur
Art: Yummy Fur
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

WONDER COLOR COMICS

Wonder Color Comics returns to the streets.
Story: Wonder Color Comics
Art: Wonder Color Comics
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

THE SAGA OF SKETCH #1

The Saga of Sketch returns to the streets.
Story: The Saga of Sketch
Art: The Saga of Sketch
\$2.99 (cover price, ship \$3.99) (newsstand \$2.49)

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Look out, X-Men! Move over, Superman! There's a new top gun in the comics marketplace. And guess who's operating him? The serial hit hero is *The Punisher*, starring every Marvel's black-and-white (and, violence increases) vigilante.

The new series, created by comic veterans letterer Ron Frenz and Klaus Janson, debuts March 17 and is already the best-selling book for that month. Advance orders for the first issue ran 30 to 30% higher than the next title, "X-Men and Silver Surfer" are taking it out for second place. Janson cheerfully relates,

"It's a phenomenon, 'plenty of action' in the book, adding, "There will be no silly scenes of *The Punisher*." He also makes no bones about violence being one of the book's trademarks. "It's as violent as I can make it," he boasts.

Additionally, the book will set a precedent for comic publishers. The frequency of publication is 11 to every six weeks, or eight issues a year, a first for a non-satirical comic. "Up until that point, for some reason which I don't understand," says Janson, "we've always been told that it was impossible to do—I think it had to do with reading regulations—but we found out that it wasn't. I'm very happy about that." In fact, the six-week schedule for *The Punisher* was recommended by Janson's agreeing to assume the art chores.

The Creative Team

The genesis of *The Punisher* series lay with Marvel editor Carl Pika. Based on the popularity of the current Steven Grant Max Black Pika, after five more non-series, Pika proposed and received approval for the character, but had no creative team for it.

"I was sort of shopping around for projects," recalls Janson. "I was at

THE PUNISHER

PREVIEW
by BRAD ELLIOTT

the end of Dark Knight and I was looking for a new series to do. I had heard from Cary Bates that Carl was going to do a *Punisher* series. I thought it was a no-brainer, so I went up to Marvel and asked Carl if I wanted to be a good project for me to do. He said yes and I asked him, "Is it going to be a non-series?" He said no, it was going to be a regular on-going series. That really bothered me out because that's not what I was looking for. I left the scheduled and he said, "I thought I thought the *Punisher* would be a good project for me to do."

Janson found, however, that he could not put the book out of mind. "I got more and more excited about the character so I went back to Carl and we started talking about it more seriously. It turned out that we were able to put the book on a six-week schedule. That was really the driving factor as far as I was concerned. I just didn't think that I could predict six and color a book in four weeks—and that's what I wanted to do. I wanted to have a lot of control over the book."

With Janson signed on, Pika sought out Bates to write the book—largely because of his work on *Reaper* for First Comics. "He thought that my handling of me after all that would characterize him. I could handle the other one," the *Punisher* editor explains. "I had the idea right away but I never jump into anything so I had to sit back and think about it."

"I was familiar with the *Punisher*'s last incarnation by Simon Giani and Mark Zuck. I thought that was very impressive especially the first issue. It had a beautiful film noir, cinematic quality. And I'd been thinking about a character like that, too. There'd been talk of me writing a *Punisher* comic at one time. Thank God that didn't happen because there were so many people with fingers in the pie there was bound to be an act by



are I gonna die? Walk out on him? No, because *Arise* is a collaborative effort. So is *The Possibility*. It's a character that belongs to *Arise*.

Fortunately for Baines, he has found his colour to be "an absolute essential to work with." And while there have been more changes in his stories than he's used to, "most of the changes are simply adding explanations which I didn't feel were necessary, but which really don't hurt the story. So there's no big problem. It's simply the difference between the [Silver] era and the

Blaise is not displeased at all with the way the book is turning out. "I'm quite pleased. It's not perfect, but I'm still very happy with it. The *Plumacher*'s going to be dynamite. I'm very happy with the first issue. This is so important to this. First issue, here is the secret."

The first issue features the Publisher serves the international community. "It takes place primarily at Manhattan's UN Secretariat Building," called Marjorie Pomeroy, "that's what they call it, it's a thing. And it concerns the Publisher's efforts to clarify the various bodies and how the range is to be done."

"He starts at a 'hook house' in Manhattan, one of those places where you push money through a slot and they push a real buck out at you. And then just start climb my list way up the ladder, past Mustang and Broadway and doing whatever he can to find the next higher connection." Not surprising, the Publisher works his way to the top level.

Take almost all of the scenes Barton has written for the book as far the first end at a few points in the second issue, called "Palovina."

Oregon—they killed that talk show host in Denver. The Aryan Nation is another one."

Issues four and five center on a "Revisited Jim Jones-type character" and his temple. The first issue, which takes place in the United States, is called "The Red." The second issue, called "Ministry of Death," is set in the jungles of Guyana. "I'm sorry to send the Founder into the jungle twice in one year," Bacon laughs, "but whichever

The snail and oyster races, however, bring the Pender to an earlier spring. In a two-page called "Gallops," two crabs join in a struggle for control of the New River water disposal industry. "They seek the Pender to it, and, verily," relates Ramey, "and the more he investigates, the deeper it gets, and still faster he learns they're supplying phantoms to some Arab sheikens in the U.S. They have the little toxic waste monopoly, this garbage dump in the south of Jersey, that huge landfill which is part filled with toxic chemicals. And there's a bag was sewn in there, when the Dumpster was to dump the toxic waste."

Probable stories in the next future include a Daredevil team-up. "Although he doesn't want crossover with other Marvel characters becoming a staple of the book, Raimi says Daredevil is a 'real favorite'."

A7

For James, doing all the art tasks—pencil, ink and colors—on *The Pagemaster* is “just kind of a happy extension of what I’ve been doing in the last couple of years. I also found working on *The Devil Inside* left me feeling really unattached emotionally [to my subject]. I was just taking the book, but I felt I had really come to say ‘no’ and I wanted to be more involved in the process. It blew that, I wanted to pencil and ink something, then color it. I was doing that consistently toward the end of my run on *Damned*, and I wanted to pick up on this. It wasn’t really a mental leap.”

I can't imagine it the post somebody else taking up, really, or even coloring it. The reason why I started coloring stuff was because I thought I was getting really bad coloring jobs. Even on my worst day I'm more sympathetic toward the material than somebody might be on one of their best days, because I've practiced and I've asked it.

ding. "There was a lot of pressure involved in getting the book off the ground. I almost thought I was going to succumb. It was just a lot of pressure, establishing the character again, trying to give it a different, more individual look."

"One of the hardest things is trying to figure out how to come up with a work schedule that is both practical and creatively satisfying, something that will not destroy the creative process involved. The best solution with that, I think, is when

every adult or writer goes through when they start a series, trying to figure out the best way of working. It comes with the territory. I think by the fourth issue I'll have solved most of the scheduling problems. I've just read the fourth one, but I haven't touched it because I'm going to a new schedule approach. At one point recently I was coloring the first issue, making the second one and proofing the third one, all at the same time. I was just losing my mind."

Beginning with the fourth issue, there will be juggling, shuffling, and reordering as more books before going to the next one. "I'll be able to concentrate and focus on one book at a time, and give it my all, instead of splitting it two or three ways."

"I'm really pretty enthusiastic about the project, more so now than I was when Carl said I could come in. I'm finding that what I'm doing is interesting to me on an artistic level. I didn't think that it would be that interesting. I find that I'm looking forward to the next issue and to the issue after that, controversially, to the next issue, to which, very different things. No, artistically, it's very interesting for my own sake. I see more potential and more possibilities than I did four or five months ago."

the book would be really good to me is that it would allow me to do new things, but also combine new things with some of my old things—some of my old thoughts being a what-seeing, New York. I can do all my research right here in New York. New things being maybe different storytelling approaches, a more active-oriented material, that I am doing new things. It had to be written at it. I think you can have to see."

Katzen says he is "kind of pleased with the firm name. 'Bloomberg' he explains, "I see does work for five weeks, and at the end of that time, I'm really burned out."

over me I handed it in and I thought, "Gloria God, my career is over! This is it. They're gonna take me out, you know, everything!" But then I got the Academy and I looked at me afterwards, one three weeks later and said, "Well, this isn't so bad." So I think ultimately I would say yes, that I was happy with the third season. But I have to say that I'm much happier with the second one. I'm still working on it now and I like it even better as I'm working on it. And the third one, I think, is even better.²

Raven sums the results of working with Raven "very satisfying. It's a little awkward to work with him because he's in New York and I'm used to running across town and sitting down with Steve Kade and going over the layout to Norm, teacher."

Janson
on
Dark Knight

"Scott Joplin was a real interesting experience in a lot of ways. It wasn't a book where I could run with the guy. It was read a hundred artistically and very limited in the way Frank Miller discussed it. This

were only a couple of panels, a couple of pages, where I felt that I could open up a little bit. The rest of the stuff was a lot of selling heads, a lot of information wanted and a lot of static figures. There just isn't that much you can do when you have a little less than a full page of space—you hit the head and you hit the information source and that's it. There wasn't anything else I could really add so I let it go with it. In the actual ad I think a little bit under some

"I had suggested to Frank instead to 'sell' to me all those Lip work units Lip is into," but Frank said no because he felt that all of the fancy techniques or special effects were going to be done in order

"It was more a writer's book than it was an artist's book. In spite of the fact that the art was secondary to the writing, I thought the I did a good job on it. I felt somewhat let down, I feel that I've been overlooked on my contribution as a *Quintessence*. People always talk about how steady I was, that I was a 'life saver' center book and all that things. That was my contribution to the book, that was not as much as *Quintessence*, since it was the *Quintessence* that was the book."

The Future

Although Baron and Jensen each initially committed to only a year on *The Furches*, both are now planning to stay on the book a while longer.

Baker already has written nearly a year's worth of stories. "When I told Carl at least a year, that was before the sales figures came out. Now that *The Panther* is number one in the nation, I'm going to stay on a just a little bit longer." Unless there are unforeseen problems, he says he'll stay with the book "until I feel that I'm losing my grip on the character or writing one shot."

Bauer's commitment to his other writing assignments is "at least as strong as to *The Plunderer*." Besides, that's all he has been writing for several years....Kross and Baicker be-



The going feeling, a lot of the shadows, a lot of the blacks, a lot of the crowd of thousands was mine. In a way, I've gotten used to being overlooked, but I wasn't happy about it. And I had, too.

"I've said I had a complaint falling out on Clark Knight. When we got out to work together any more the falling out was that nightmare. Frank was not happy with the strike job that I did on the shore bank. By my own admission, it's not the best job I've ever done, but it also wasn't the worst thing I've ever done. He wanted me to quit. But I wouldn't quit because I didn't think that I had any means to quit. He's feeling was that I wouldn't quit, because if somebody were to fire me, I would accept that. In a nutshell, Clark Knight provided and I asked the shore bank.

And I got the wrong idea. I said I was to tell what Frank was doing there. I think he did a great job on the writing. I think I got [Verley] did an tremendous job in the covering. And Dark Knight was a very good project for me in the sense that it was, obviously, extremely lucrative. I don't regret any of it. What I regret is that I would like to see these people aware of what I'm capable of doing, that it was absolutely outrageous because it was a writer's book rather than an actor's book. It's actually, it was the most Radio work.

For Comics, and *Robotech* Magazine for Comics—by also in writing *The Flash* for DC Comics. "I agree it's this on Flash today, *Mr. Flash*!"

By today, "and I'm having a lot of fun with that character now." He's in the process of spinning off the *Green Lantern* into his own series.

Comics into a limited series.

"I'm serious," he admits, "but so far I'm not able to keep off these plots in the not-sitting-down-to-write period. As long as I can do that, I'm gonna do it. I have these opportunities now to write. I've been writing all my life to write and it's certainly not as if I don't have ideas. I'm ready to go. I'm ready to explode. I can explode! But when I start running out of disposable material, then I'm going to have to start taking out comics, because I don't ever want to find myself in the position where I'm writing crap just to get a check and then it's a painful writing."

For *Archie*, saying on *The Flasher* "books pretty good. It's for at least a year, and right now I would never say better. This is in the future being. Maybe a couple of months from now I might pick up some other work, but I'm not in a hurry to leave *The Flasher*. I'm really enjoying what we're doing right now. I think the further down road we go, the better the comic is going to be. The comic has been getting better and I know my work is better. I don't think we're going to disappoint people. I think the book is going to be good and if it isn't good, I will get off of it. It's too simple to me."

The only other work he has done recently is writing a *Flasher* comic story written by Gary Baines and created by Gene Colan. "That's going to be an ongoing series at DC," he says, "and when I continued to do it, there was talk that I might do the comic series, but since then *The Flasher* came along. I've liked the first one, but I'm not going to be continuing on the rest of the series. That'll be coming out in the summer."

Jason admits he had a project in the back of his mind, however. "I'm working on another project, a character of my own, that I'm going to be shipping around to the different companies after I'm through with a three-month development period. It's a character I've been thinking about for a long time. I've had some good response. People have told me the next step would be for me to write something. I'm always interested in writing, in trying something different, and I think this would be the next logical step. I'm just concerned, in the sense of the next thing, or the new challenge. It isn't about what I want to be doing next. The next thing will be, I hope, a project that I'll be writing, producing, doing and creating."

A Tribute to E. NELSON BRIDWELL

by Richard Morrissey



E. Nelson Bridwell, writer and editor of *DC Comics* from 1966 to 1968, was born in Oklahoma City, Okla., on September 27, 1915. In 1941, he was a year in the law career that produced his first comic book, *Superman's* *Secrets*. He gave up a dedicated life of the comic books, and took advantage of the

limited opportunities for reader input they provided in the '40s and '50s, contributing an ACO first page, a number of outlines for *Archie*, *Flash*, *Green*, and *Wonder* stories in the law career that produced his first comic book, *Superman's* *Secrets*. He gave up a dedicated life of the comic books, and took advantage of the

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E. Nelson Bridwell designed this gag, which has since often been used to suggest an ally suddenly facing out of a hopeless situation.



to submit scripts to it. Several were accepted, and he became a regular contributor, with some of his own ideas being maintained to this day, such as "TV Screenings" and "Comic Book" which was occasionally featured in an interview of their own, particularly the creation of "The Lone Ranger" and "Lionel Lincoln" being introduced by Nelson. "I look like we're finished!" "What you want?"

In the process he introduced his interest in mainstream comics while contributing a parody "Comic Book Magazine" to the DC's new letter pages, and came to the attention of "Superman" Editor Mort Weisinger in 1964. Weisinger offered Bridwell a job as his assistant, and he started in January 1964—the first person to go from comics fan to a job at the industry. Bridwell's initial assignment was to compile and answer the fan letters on the first pages, and occasionally to expand scripts to incorporate cover stories, or to enter a specified page count. He also began to write stories for Weisinger and the other DC editors, and very briefly switched to being *Archie* *Schwartz*'s assistant—but quickly moved back to the Weisinger office after his replacement, Roy Thomas, took a job at Marvel. But it was when Jack Miller who gave Bridwell his first chance to write a feature of his own in 1966. Miller was interested in trying a humorous super hero feature one that could parody other heroes but also feature his own coming out—(and Bridwell), with his extensive knowledge of comics and his Mad propensity, was a logical person to write it. *The Joker* *Comic*

stability issues, at Bradwell's suggestion, by DC writer Joe Orlando and later by Mike Sekowsky—ran in three issues of *Adventure* and has remained its mascot, during which the ill-prepared children of an uncle



The Infernal Five, Bradwell's satirical super hero group.

Justice Society memorably struggled over its possible title. In the process they encountered devastating spoils of character from comics and other media—copyright yet often authentic, too, occasionally (as in the case of Bradwell's *Termin* and *Thunder*) more so than the "straight" comic adaptations. In a similar vein

Bradwell conceived and wrote two other humor series, *The Maniacs* (about a rock group) and *Angel and the Air* (about a circus act) by Robert Kanigher, and featuring a pair of detectives who happened to be a former laser expert and a jockey-like, under-pup "fifties" with mallets, and neither lasted long.

Bradwell's DC creations weren't limited to comedy fiction. In 1968 he moved west coast from Springer and editor Marv Wolfelt to his publisher *The Secret Six*. Based on an idea by newly appointed DC editorial director Carmine Infantino, *The Secret Six* was a team of six pulp-filmish adventures with an unusual balance (especially for DC) of critics of the times of sex, race, and age. They set out to humiliate and discredit doctors and international criminals associated by conventional means, acting under the codex of a leader known only as Mongoose, but behaved by the norm in one of seven adventures—which one even in writer's draft name Bradwell had intended to drop class and eventually reveal his (or her) identity, but this idea faded after some issues, leaving an engine late wrote to doctors for years.

Among Bradwell's other scripts in the '60s and early '70s was a handful of *Flash* and *Green Arrow* stories for Archie Schwartz, a number of screen-film shorts for Jack Schiff, and quite a few stories for his regular *Teen*, *Man* (weekend), usually for the legions of Super Heroes, to which he contributed an

origin story, a financial backer (B.J. Brander), and a few supporting characters, including one the White Witch) who would one day be a Legionnaire himself. But one of his legitimate hits at DC was originally acquired in the result of an editorial fix.

Shortly after Bradwell came to DC in 1964, Jack Schiff had turned the editorship of *Reserve* and *Detective Comics* over to Archie Schwartz—but, as long time editor of the *Reserve* title and would expert on the character's older stories, Schiff had continued to edit the "Giant" *Reserve* reprint collections that appeared more rarely. When Schiff retired late in 1967, he recommended Bradwell, who also knew the old material well, as his successor on the *Reserve* Giant. Bradwell continued several traditions Schiff had established, such as detailed and critical inter-page and frequent use of *Reserve* newspaper-style reprints, and added new ones, including a greater reliance on older stories (the very first one he reprinted was the 1940 wedding of Batman's origin, in which he caught up to the man who had killed Bruce Wayne's parents) and precise documentation of the stories' original appearances. Most of DC's other reprint collections at the time were part of *Super*, *Super's* *Superman* line, and Bradwell was already becoming increasingly involved with their production. Reader reaction was one reinforcing by proxy, and by 1969 Bradwell had largely assumed control of DC's en-

ter reprint line—a line that was to become increasingly important as the '60s gave way to the '70s. *Reserve* began to reprint in new and innovative packages, most of them the brainchild of new publisher Carmine Infantino (who saw DC's substantial amount of reprint material and its almost complete files as one of its strongest commercial advantages)—but the presentation and most of the selection of the material remain, however, Bradwell's.

There were critics of the regular dimensions, including almost the entire line from late 1970 and early 1979 (Infantino attempted first to return the entire industry to a full page format containing 12 to 16 pages of reprint—what some of DC's editors chose then over, but Bradwell chose them for several reasons) and a series of *200 Page Super Spectacular* 196-page page stories containing a wide variety of stories. Bradwell was also given two new monthly 22 page titles, *Reserve* *Big World's Most Dangerous* 100 last and *Secret Origins*, containing stories established in larger reprint collections. Infantino also presented with the digest format pioneered by Archie Comics (which got off to a shaky start, but eventually took off and has been continued by his successors), and went in the opposite direction by presenting a double-size tabloid format, which eventually died but was quite successful for a time. In all of these Bradwell took great pains to present the best possible packages of material, deriving into *Golden Age* files more than any other reprint editor before or since. If he had, an occasional tendency to mix behind a political personal interest such as Quality's all-but forgotten *Kid* literary, he also introduced an end government of readers to each subsequent *Darwin Age* series as *Blood*, *Chickadee*, *Lois Lane*, *Jack Burnside*, *Mr. Mister*, *Mac Ruby*, and many more. There were even several backcover reprint collections (starting *Superman*, *Batman* and *Captain Marvel*) which Bradwell wrote introductions for and edited, rather by himself, as an collaboration with Crown Publications, Inc. editor Lin da Tashman (later to write the well received parody of *John Ford's* early screen, *Planet Jane Fonda* short). These were issued in the early '60s, with very little change of content.

Much of Bradwell's responsibility under area of reprints, however, was as his of another position for which he had been intended by *Super* Vice-



The Maniacs, a top-100 rock group.

Editor of all the *Superman* titles. When Neilsen retired in 1971, it was decided instead to divide the titles among DC's existing editors, maintaining continuity by having Bradwell remain as *Adventure* Editor on all of them. Only *Lois Lane* was assigned to Bradwell's full editorial, and it had already been doing, in sales, and while Bradwell took some interesting experiments (particularly a new wrap around a *Lois Lane*, *Reserve*, *Blue* and *Yellow*, which Bradwell co-edited with writer Robert Kanigher) he was unable to recruit a large audience. (The next subsequent *Lois* editors Dorothy Dunneville and Kanigher himself under whose title was ultimately cancelled.) Meanwhile, Bradwell functioned largely as an assistant editor on reprint material, usually working with editors as diverse as Murray Boltinoff (on *Action* and *Marvel's Future*), Jack Kirby (on *Amazing* Comics), and Mike Sekowsky (on *Adventure* Comics), but gradually the *Super* titles

continued under the sole editorship of John Schwartz, and Bradwell's fulltime duties. He became Schwartz's personal assistant editor and later Associate Editor before retiring in 1980.

On the other hand, Bradwell's association with Schwartz brought him into another project he had many other fans of his generation, but long hoped for—the return of the original *Captain Marvel* longingly published by *Reserve* in comic books. DC had long resisted in long-standing settlement with the Connecticut publisher in 1972, giving it the right to publish a comic book about *Captain Marvel* (although Marvel's 1968 introduction of a character by the same name precluded DC's use of *Captain Marvel* as the title, eventually the company would that transferred the hero, "Shazam" was chosen instead), and had assigned Shazam to writer Bradwell as first comic cover but disappointing the company's long page, writing other book and sales.

The Angel and the Air, another humorous Bradwell series.



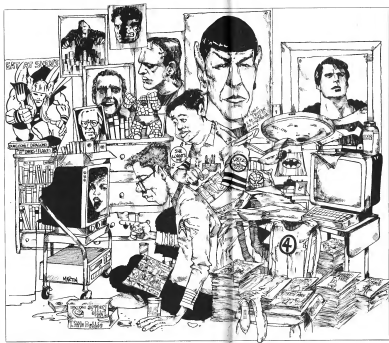


Illustration by Rick Meyer

Amazon Heroes #114

1987

A DORK ODYSSEY

By Will Jacobs
and Gerard Jones

(Macintosh and Mrs. Poppins are carrying MTV's *Money Museum* as performing "The Give Good Love.")

Macintosh: Hey, she's a real hot, Pippin! You'll never have her in a million years.

Macintosh: Why do you say that? Pippin: It's not that I'm not. She could have any guy she wants. I'm sure she's going to pick somebody who works for Chern-G-Pera.

Macintosh: Well, why not? I'll bet she goes out of all those super-freaky capacitor types. Would you want to party every night? I'll bet they all are cocaine and stuff.

Pippin: She does seem kinda nice. Macintosh: Sure. I'll bet she's even smarter.

Pippin: That's true. But because she's a real sugar doesn't mean she doesn't rule.

Macintosh: Gee, look at those boobies.

Pippin: I like her because myself. Macintosh: I wonder if she has a computer.

Pippin: Yeah, I hear a lot of these show business types are really into computer games.

Macintosh: I wonder if she has an IBM or an Apple.

Pippin: Aw, it's ending. Macintosh: What's this now?

"Yeah, I never heard of 'Sale.' Pippin: Yeah, you know, it's pronounced 'The day.' Macintosh: Oh, yeah, oh, yeah. She's not bad either.

Interview with The TROLLODS Trio



Scott Beaderstadt,
Paul Fricke, and
Brian Augustyn
(a.k.a. Tru Studios)
talk with John Lustig
about their creation.

by John Lustig

INJ SCENE: A small Italian pizza shop on the Southside of Chicago. The owner was found in the space around counter and thought not to drink later (evidence of pressure for its purchase). About 10:00 the first machines were found, an accumulation of the left hand, rings of material that were being removed from the machine.

THE JAPANESE OF SINGAPORE

TYPE PARTICIPANTS. Scott Brundage—triples, bachelors; pen. cts. Paul Fricks—lateral flexion; Brian Augustyn—cane; and John Longo to d.d. AAR—cane; and pen. cts.

A MOVE BEFORE IT STARTS: Although they are their aboriginal homed cities as a formalists. Brudersluft, Ducks, and Sapphires are adamant in saying that everything from plot to point is done in final symphony in a collaborative effort.

SPECIAL THANKS to the great at DePaul for a fantastic proofreading of the interview, keeping it up to date and very together with it the really final end of the revision. Much appreciated, 2003.

Assessing Harrower Let's start at the mid-1990s point, the beginning. What are the creative origins of the *Exiles*?

Scott Bodenmann: Well, I came up with the Trollbros about five or six years ago. I always wanted to create a bunch of characters that, for the most part, said something positive. It was back at the Dungeons and Dragons days, I came up with these guys who watched over you at the Three Sages. They were every thing but lovely. I think the way they were dressed with their apparatus. Obviously, they were male, but they weren't evil. "Aaaa."

AB: Now I'd say you're the real underdog! I was 18, in college learning how to close, picking clients, then clients. Everything in high school was fun and games, while college was "real life" and if I was going to make something out of this, my career was time to get on the ball. I had always read comics, but not seriously collected them to the

ABE: Just basically the members/leadership took Marvel [C. Crocker] everything I meant and I met my cohort. First, that it became aware of the creative end of comics. We started taking all the commissions on the way and started to meet people. Up until that time,



The folk escape from Death in issue #1, he turns out to be the recurring foe of the series.

I thought clothes were chosen by little push-thru-is-easy things. But we were both doing our own spin on little slivers, and we were trying to go some distance from anyone. Still, I could never seem to get a story finished to the point where it would be satisfied. Paul Finkler *That seemed to be a major problem for me*.

Brander-Sachs: Another thing was, couldn't better to save my life, and will probably cash. But I showed Paul my story, and he seemed to like my direction and my wacky style of laying out a page.

Alt: So what you're saying is that with Paul you were finally able to utilize your disarming methods? **Bondarenko:** Well, we were getting stuff done, and Paul was saying that it was great but wanted to make something more challenging.

Frickel: That's what we started working on (Dillon).

Headwaters: When we finally finished that first story, we were proud to have completed a big project. It was a danger to complete that for us.

Frickel: And, of course, we thought it should be published immediately. So we made up a press release package and started showing it around to publishers.

AM: 803 in *pottery that's just too tall to be*
Beardsley: Well, Mike Gold was very supportive.
Fitzke: Dave Sim said it wasn't professional enough and we should try to publish it ourselves.
Ryan: *Agony:* No, it's not from *Beardsley*: *Bob Lucha* from *Zoom* was a real bigger, and there were a lot of other people. Of course, some people just put you on the back and said you are just way.
Friedke: *Conno* was interested in it for a while, as were a number of



Billy contemplates suicide, in the last issue.

what else has influenced you? ... other than the Three Stooges, who isn't going to give them the very old cliché. I guess we'll all agree on a couple of movies and probably some of the mainstream culture. Seymour King, J.D. Salinger.

Readersville: Edgar Allan Poe, Augusten's Raymond Chandler.

AH: Okay, all these things. I'm not saying we go beyond that. Fricker Obviously the subject is death. We can't deny that the pride of being in there, but we want to build tension and not play too heavily with it.

Augusten: From the inception, the idea has been, "don't trust your depression." We're just using it as a metaphor.

AH: I think when the book first hit the market, the reaction was that it was going to be a direct parody of the Stooges.

Fricker: I think it takes a while for people's expressions to be seen down breaks, then an only-come parts of the Stooges we really like, and there will still be the ones that everyone'll not.

AH: Is there a favorite still?

Readersville: You don't want to be single out one of our children, do you?

Fricker: They're all our favorites.

Augusten: They're all part of the whole. There's a certain chemistry between the characters and the whole is important to the story. Jerry is the heart and soul of the group, Larry the brains, and Flary the drive.

AH: Let's move along and talk about your supporting characters. How about your leading lady?

Readersville: Kelly Ann Nagasaki was inspired by the main character of a magazine I saw, entitled, "Not Enough Rope," who, like Kelly, is suicidal. Kelly becomes the human face for the Tadlocks. They can play off of her. She keeps them from what they are, not really talking to each other, but being who is more human than a lot of human I know. I have a lot of fun writing her, just as I do with Death.

AH: When about Death, since he isn't next on his list?

Readersville: He's great.

Augusten: That is in Death is that he's not a villain. He's just doing his job.

Fricker: And he has a good good time doing his job.

Readersville: Death in general has always been portrayed as the grim reaper type. In Tadlocks, he's just was an innocent, who's really nothing more than a good.

smaller companies who have since folded, but Comix was probably the most interested.

Readersville: No, look it is John Shuster and he.

Augusten: You shared it to Archie Goodwin at Epic, didn't you?

AH: And they probably put you on the creative track.

Readersville: Well, before, everyone wanted to see comic, but now we had this 24-page story which apparently was too much due to the whole convention atmosphere, and the more we got was just a quick initial response.

AH: There's a nice Gary-28 set piece in the business like to get up in order to kill people down.

Fricker: Finally it came in about five or six months later when we started seeing a lot of stuff that was ending

up in the necks that just wasn't that hot.

AH: That's an effort can be a day much to get some of the crap out there, and there are some really nice ones.

Fricker: A lot better, especially so we decided to give it a go.

AH: Well, how then did the book finally come full circle? Obviously with the inclusion of Brian. How did that relationship begin?

Augusten: Well, when I saw was the first Tadlocks story that I read most, and they had picked an awful lot of material in 20 pages. I thought it needed to be reworked expanded, but the basic concept was solid.

Fricker: The way the genre, the great potential?

Augusten: Yeah, too.

AH: Glad to see the results of some,

Fricker: It goes, we're playing with the reader's expectations. We're not going to give them the very old cliché, we're trying to be hard and play with it.

Augusten: It's almost like a Las Vegas bridge act.

AH: It is a surprise or what?

Augusten: No, I think they're less around too long to be a joke.

AH: But he seems like the type of guy who back in the times that drive me running around wearing pajamas/suit.

Augusten: First the reader should think something to the story so you can bring whatever you want.

AH: And he's not going to get a job.

Fricker: What a great idea.

Readersville: An acting would be great.

AH: Let's talk about the characters that they're trying to do. The first thing, you deal with a fairly heavy subject. What was the initial response, and how do you feel about it since it's a man a story you obviously wanted to tell?

Fricker: For a while, the only people who saw it were family and friends, and it was a limited response. They saw it about a month after you obviously wanted to tell.

AH: They're all our favorites.

Augusten: They're all part of the whole. There's a certain chemistry between the characters and the whole is important to the story. Jerry is the heart and soul of the group, Larry the brains, and Flary the drive.

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we want to.

AH: No, not at all, it's almost like a Las Vegas bridge act.

Fricker: No, really? He actually got behind, those people, thinking that Augusten. The book was becoming the same history tonight.

AH: How about other stories we've seen in comic today, or, about other, pregnancy.

Augusten: We don't want to be topical. If we're moved by something, we'll do a story on it, I guess.

AH: It was at the very top with anything possible today.

AH: What about that?

Fricker: We were using something that was in everyone's mind, and that was kind of surprising. They were surprised with some people in order to make out a large group of people. We didn't address the issue.

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is actually in comic, would have liked, but we were just using it in a vehicle to tell a good story.

Augusten: If the Tadlocks are going to make it different, they're going to have to be able to establish the same theme as in comic 4.

Fricker: They're not just people who can't do with their own lives. We're both able to establish the Tadlocks and there place in human life. Now, we can speak about any direction.

AH: As we exhibited in comic 45, where the Tadlocks were placed in a different situation.

Augusten: Again, we were playing with people's expectations. It was not "Milkmen" story, just a man.

Kelly succeeds in killing herself in Tadlocks #3, but the Tadlocks take her to Death's bar and end up saving her.





From the "Halloween" issue

about a Victorian Age person ghost. All I thought the use of the poem was very efficient.

Angrybe: It was written by a friend of mine, Les Stancovick. At our request, and with our story in mind, Les composed the poem for it. Fricker: He gave them specific poems and maybe that we had already planned for the story, and he delivered. He specifically wanted the Victorian style of poetry, and he added things that tied the story together even tighter.

Readersblitz: We also began trying new things with the artwork, and if we used a limited art issue #5, and I painted the covers, which I'll get a better grip on the more I do it. But we're always expanding, each issue is a challenge for us.

Fricker: This was also the first we saw, and privately enjoyed, but thought he was giving the story too much time into the spotlight a little more.

AMB: You say spotlight, and I immediately think of solo artists... story plots?

Angrybe: It's very interesting that you mention that, because in February, it'll be the Tenth Anniversary, and to celebrate that we'll be publishing the first Tenth Anniversary issue, "Jerry's Big Fun Book" and it will be in color. It's three separate Jerry solo stories with gags, pictures, and a special feature on how we drew the Tenth anniversary, but he really doesn't know how to draw.

AMB: So the Tenth won't be from...

...drawing any weapons or showing any combat formations?

Readersblitz: It's going to be funny. Fricker: It's going to be great. Angrybe: The important thing to remember is that it's our first color book, and the stories will be handled by other professionals in the business.

AMB: But, before that happens, number six was your big Christmas issue?

Readersblitz: Christmas stories just seem to be a reward for the Tenth Anniversary. Is that for the Tenth? (Always) Because sort of it's a Wonder-Jul 26 quality in the Tenth. In this story, we got to play holiday.

Fricker: It was that it's a Christmas on Kelly's life, and we got to see how screwed up she really is. Angrybe: And some indicate that there was dancing for the better of her on significant colors. (Glad.)

AMB: I'd like to talk about the black-and-white idea that has flooded the market of late. Obviously you feel that your product is better than most books out in their own right, and you have about making the transition to color if and when the collapse occurs? Is it possible in your first that the Tenth can correct, or very few books will sell?

Fricker: No. **AMB:** Thanks for the insightful answers. (Glad.)



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DISCOVER

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by Matt Wagner

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GRAPHICS

THE COMICS COMPANY PUBLISHERS



Art © 1990
Matt Wagner
#4502, page 10

THEY'RE THE HEROES!

OF COURSE WE'RE THE HEROES! WE'VE GOT TO LOOK LIKE—
—COSPLAYERS!

THEY'RE THE HEROES!



THE
LIBERTY
PROJECT

COMING THIS
SUMMER
FROM



Angelus: It might be important to note that we produce the "guy," such as it is.

ALL: I don't mean it in a flustering sort of way, but the only books that had carried up to that late were Christmas, Fleming, Carson, and Tinseltown.

Frickin': There were a lot of other books. Don't forget *Alphabet*, *Love*, and *Blackie*. *Blackie* had plenty of books out. *First Police* had about the same ones we did.

Angelus: Our sense of timing did seem to be pretty good. None of us will ever know how the books would have been even and had it come out six months later, but I think with the variety of material out there, the fan is able to see the different levels of stories that can be told in the comic format. Everybody benefits in one way or another. Sure, the *Thrillers* can read on their own, regardless.

ALL: Let's talk about rules for a second. I've seen it covered your needs.

Frickin': ...and it went right out of our minds once we found out how much it costs.

Blackie: We've always wanted to do rules, and the Big Fun Book we intended to be our choice.

Frickin': As for the regular book, we'll have to wait and see—you can't rule it out completely, but it has been the company and we will have to grow first.

ALL: Taking it a step further, now that you have reached this level of success, how you have been rewarded by the company who are giving you the books?

Frickin': Right now, we're much too good to be paid, especially and financially, to be rewarded out right.

Blackie: We're in real control, and that's how it's going to stay.

ALL: The book through the words that they have been given to do the *Thrillers* as an annual series for the sale. Any comment?

Angelus: There have been requests about that and other things of the direction and we're proceeding cautiously in this area.

ALL: Other than the *Thrillers* business, there hasn't been any kind



The joy of another holiday discovered. Christmas, in *Thrillers* #6.

newspaper, i.e., *Fiction*, *Science*, *Love*.

Blackie: We've got a poster coming out soon, in full color.

ALL: What's up for the *Thrillers* in upcoming issues, and maybe a few books into the future?

Blackie: There is going to be a couple.

ALL: Not coming back, then?

Blackie: In issue #7 and I'll be coming with a vengeance.

Frickin': We always going to be the *Thrillers*. They're the stars in his side. I think I should mention that as of the seventh issue, *Thrillers* will be published monthly.

Angelus: We're expanding the super hero, introducing some new characters.

ALL: Speaking of supporting cast, can we look forward to the return of *Liberty*, the ghost hunter from



Heaven Help The Guilty



Coming to May 1999



Continues on p. 104. But I'm willing to give Lennex and Wild their chance. Mike Schwartz is one of the better X-writers, yet, and his work here is good. Though he seems to be creating a lot of big places, still the pay handles the characters. There is just a little, with that, still, some *James* nothing which makes it all worth a try. If the *James* was just a little more honest, into the work, it *James* could be a genuinely fun read.

APPENDIX WITH Visions by Roger Smith, art by John Brennan and Tom Palmer. Marvel Comics, 76 pages.

They seemed to have been the most fit for emotional scenes as I was another of the "Average Jack & New Chestnut" crowd which has to go every year or so. This time, we have the hard understanding there goes, knowing that I can get easily "Captive America," who is more interested in his technique of toughness before, whatever that is. There what's, sporting that silly one, someone of his, the previously interesting the Hall and there by his eyes—Captain Marvel, the Green and the Black Knight, or Green and the Black Knight—Hale Rogers leaves, where are the *Scoundrels of Venice*? (I shall of the upcoming *Scoundrels* have to be on the *Black Knight*.)

And when Captain Marvel says "I'm just a boy" to the earth's most powerful being, Captain Marvel, when I know damn well that in real time it was more like five years ago, it's a sense of minor logic just can take it.

I guess I'll give this character B.

There goes my last word among double entendres, comic book, eating, Shogun and Powers but best days, are infused to blind and dull. Sorry, says goes by the numbers, a finished, a doubling, but a shining hero within, a step back home, but only in progress, for better to save, and with great power comes great responsibility. Like his work on the *Phantom*, *Star*, *Storm* writing is among nature and history by any standard, by that of the water here comes land.

Don't be expecting me to analyze him in the *Harvard*'s restaurant any time soon.

THE INCREDIBLE HULK (1999) Scripted by Peter Dinklage and by Todd McFarlane and Sam DeMarino, Marvel Comics, 95 cents.

This one I picked up purely on a whim. Almost two years ago, I visited the Falls on my own hook. Street-Eats Advisor David told me to



Peter Dinklage's version of *Incredible Hulk* is clever but hardly profound.

never found him in *Defenders*, though) to mitigate my surprise when I found I actually enjoyed the book.

Here the changes in the names have been the most radical of all. Thunderbolt King has (apparently) not died. Bruce Banner and Benji are now married. Bruce is the Hulk.

is no more. Instead, Rock Jones is The Rock. He is green and wears dark green pants. The newly-rebranded Banner Hulk is gay and wears blue pants. (Whether he proved to those great purple pants he always wore? They were radical, man.)

Abstract *See page 103*

REVIEWS

But I enjoyed the book. Since I never, ever liked the Hulk's book, none of those two-guy things has the nostalgic shock it usually, why, the angel waving his wings. In fact, looking at it, I simply admire the way David has been able to work some changes on the tangled web montage of Bruce (two books absolutely nothing like he used to be), General Ross, Rick Jones, and the Hulk circus and it

[illegible]

Dave's humor quite does the job, but it's a rather intriguing. Here's a deal. Betty's upset. The crossing paths of Bruce and Rick Jones over the years gives the story an extra weight, and the conflict over whether the Hulk persona is really a separate one from Banner's, or merely his dark side is a fairly interesting one. It's a sharp episode.

and David's writing is definitely better than average. The art, also, is weird down 800-generation superhero stuff. About the most disturbing thing I can up about it is that I don't think it was on better paper, and that's some disturbing.

But still, despite Davis' enormous net, I have no doubt whatsoever to continue making the Hall. It's clear, but it's hardly profound. Like I say, I just never felt over cared about the Hall.

In fact, as my reading of all three comics over time has become increasingly clear to me—I've actually grown accustomed to a far higher level of artistry in comics than those we produce—I'm sorry, but creators such as Alan Moore, David Seltz, the Hernandez Brothers, Neil Gaiman, and the rest have made me expect stories that make me think, as they reflect the human condition, even if that deal with social and political issues and not just who's winning the War in Iraq.

While there are a few fashions in the pulp pan—Young Thug at DC, (soon to switch to a different fit man), The Run at Marvel—the traditional streetwear come is at a creative dead end as things stand now. Marvel comes out no longer

most comic books can no longer even compete with their own Epic line for excitement and sensation—over something as basic as *Swamp Thing*. Kaelin has a full set of first and second issue books, underscoring it at the top of the Marvel line. Which is really too bad, because *Spider-Man* and the *Fantastic Four* and the rest are enduring characters. They deserve better.

The Ram is an admirably cost-effective book, but one significant book is no better: against the years of unrelenting skepticism, most at speedily and Secret Slave/Now Unseen. The position of Mambo and the US are more exact.

Marvel and DC are also finally returned from what they were 6 years ago. There DC was the H company, Silver Age and so on. Marvel was the hungry spirit. By the mid-70s, Marvel was, having with the innovative release of comics like

There's a lot to like about this company, too. Swaffin and Craig Russell, CEO, and, later on, Clementine, Bruce, Peter, and Jim Shook's *Internet 101: Today's Marvels* is number one by a long shot, most likely speaking, though by no means will not allow even the slightest divergence from the idea that Marvel is the only comic book company in the universe, and so comics are the only way to make comic books in the universe. (Does anyone remember the phrase "Disembodied Capetown"? This attitude is as laudable as Ronald Reagan's, and

So I put my nostalgia where it belongs. I guess a part of me will always want to read about the T-Adm and the *Arcturion* and *Golden Age*.

But like the main cast, the bottom line is this: *Figure up, Marvel!* *Crash* didn't.

WENT DOWN A-A Jones vowing for the space of one name to give his *Top Gun* hat for *RAF*?

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personality, he isn't Luthor—he is no more than a bald man with the same name.

I positively believe that the DC Mythos needs the shakeup they are ordering. Because in many things have been done wrong in the last 50 years. But the mistakes were not in the basics, they were in what was done afterwards, the stagnation they brought into it. I recognize there were some childish bits which needed to be wiped out, but to do so you don't need to kill the magic. If you want the general Superman, updating all the potential he had then, you can do it and you can do it rapidly. You can write "Whatever Happened to the Man of Tomorrow?" or you can do him in a clash with a 50-year-old Batman and create some truly great... But if, if you have talent enough. If you are an average writer who believes firmly it to be the best, you will finally achieve it. Instead of giving the character a serious and mature treatment, you have to create the legend because you are not able to exceed the readers, and you replace the legend with one of your own, you will never achieve it. Although that will be an means prevent you from doing a true series, at least.

DC: I'll keep on publishing a

short picking and missing about how everyone "wants a piece of him" as happened early on in the Man of Steel series.

Maybe Myer has some grand scheme of character development in mind of which this is only the first step. Maybe everyone should give him a little more time. (Man of Steel was shoddy from start to finish, but some of the Superman stories haven't been bad.) If certainly is an emotional case, isn't it?

Myer's Superman Letters Handbook "Doesn't give Aid Schmitz any sleep." —JT

RICHARD BRUNING
DC Comics Inc.
New York, NY

Designing Villains

I just wanted to send a short note of clarification to Gerry Conway's March issue review that ran in issue #60. Although I greatly appreciate Gerry's high words of praise concerning the design and packaging of this extremely wonderful series, he is mistaken in giving the basic share of the credit to me. Although I would like to thank my accumulated work for various publishers has shown I can bring "real" publishing design ideas to comics, at the case of Raytheon, the credit must rightfully go to Dave Gibbons, and to some degree, Alan Moore. (Credit is due due Mr. Gibbons, Mr. Kahn and Mr. Leung for having the guts to publish this stuff, etc.)

When I started at DC in April of '80, this is how that long? I was given Brainiac's duties by Dave that clearly indicated what he and I had wanted for the front, back and interior covers of the book. When they were first released, came a NYC couple of months later, we discussed how to refine these ideas and though I offered some minor refinements, basically what you see is what they cover up with. It was my job to see that it was justified and practically executed. I will take credit for lighting to keep it consistent. Villains (especially when others wanted to put ads in the book) this was obviously a case of a kind series that deserved special attention.

The major drawback done on this side of the Atlantic is the last feature on the back of the book. Each month, my very talented and largely unerring assistant art director John Salsburg and I plan how to best

floyd farland



CITIZEN OF THE FUTURE

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spots, mostly of the brutal, dark, gothicized of German. It tells about Miller's opinion of "Gotham" of today's New York, and about the bygone understandings. Gary, as well as Matt Hunter Art Spiegelman, have found in Miller's works. There's a subtitle about the end of the Code and such books as *Blackout*, *Peepshow*, and *The Atom*. It briefly states "they may not be pleasant reading, but their energy level is compelling and their message is collective, and ends up asking Gary, 'Can't books have finally caught up with the reality of our culture? It's not *Canine* it is *Reverend*.'" ▶

Why do I tell you good-bye like this? This article inspired me to address the month-old controversy about Miller's lawsuit with an interview, as well as the corruption and passions reflected by Miller, and the depressing stories are ones to be discussing in. Firstly, while it doesn't detract from the story, Miller is perhaps the most pessimistic comic writer around when it comes to human nature. I can't blame him, considering that mankind has consistently shown it, but his pessimism isn't going to help us change things. It's not that bad, but other than French, isn't a litigious act, a behavior not to be followed but popular. John the Baptist believes as he does not because of his politics but because of his pessimism.

Whitely Miller is a historic writer who does occasionally show an optimistic side, such as in the closing parts of the *Nuclear Winter* scene when the people begin helping each

other, his overall position is sound. The *New Yorker* article quotes Gary as saying Dark Knight is an overgrowth of Miller's psychosis. I have to agree. It's a shame that Miller has trouble seeing that, while events in trouble, he's always managed to survive. He could use a good dose of Emerson and Marx.

The attack, quotes Miller as calling New York "poisoned and corrupt," a place where "there's almost no way now to do anything personal. It's not the place to discuss New York's recent corruption scandals, but it'd like to defend New York anyway. Miller, as well as Hagopian's creative staff and group of Miller's writers, about New York and its citizens too much. We're not too fond of it, I admit, but we are sure more than other people stuffed into newspapers around the world. We're not that bad anyway. For one, we lack of corruption, and I am not alone. My mistake of others is not a result of

colleagues on the subway, but of none back with human relations. This might sound innocuous, but it is true: New Yorkers are good people, and while they can be paranoid, they can be much better than Miller perceived us. If he is to down on Manhattan, he should be as quick with encouragement as criticism. Since he hasn't, my guess is that Miller has joined his Godson and given up.

Last night is more or less pessimistic. I am grateful not to be in a pessimistic mood. Let's see, things are not that bad. Why must adults remain so sad? The Que-

was a thoughtful, quick, unassuming young man, it is clear to my editor balancing the corruption and death is with a message of hope, a sign that things can be improved. The last scene in *East of Eden* is rather one. Sage says to build a monument. He says that there was, and will be violence, but he also says that sometimes there will be an act of compassion.

There'll be positions in O'Sullivan's series, but it isn't as much about being as it is about thought. Thought is what he and I love that the writers wouldn't or be less than. I mean, the world, the real world, isn't always pleasant, but a career was, and probably won't be. In 19th things were worse, but Sergei Strasser Nose and Finger didn't give us and didn't drive the reader in positions. Let's control the amount of positions, guys. Besides, control are supposed to exist. Everyman positions doesn't exist on us, and I hopefully not alone. Just make me think. Don't drive my spirit.

★ You should try reading *BLACK* sometimes. Simon R. Price makes the left's racist argument that Washington is actually an optimistic look at race (presumably a lot of critics, then, have made the *Watch* man's world even less favorable than our own). It is oblique, yes, it argues that some of the heroes of recent times—the persecuted Viet Nam war the jail of Nixon, etc.—have left us wiser and better able to cope with problems in other ways. If you read Washington as a polemic of '80s America, isn't it (I think it completely wrong), it would argue

As the dispenser, it is "What if?" syndrome, it is, as it were, a way, sometimes and perhaps

Dark Knight, on the other hand, is a more depressible. Personally, I find its politics too often to be actually. One of the central themes I prefer (believe as Dark Knight).

But this is the square's column,
and within it I stand now. — 47

NANCY A. COLLINS
Jefferson, LA

Fenglan, Wudefeng

Chris, I don't write for a few months and you change the editors on the cover? Welcome aboard, Kurt, although I've "known" you longer than any of the past editors. Just a few words about JAF 8000.

[illegible]

Dark Knight reflects a Modest's optimism: a world constantly threatened by the unexplained and irrationality of the Two Extremes. The Bureau is a counterweight that, while neither Rational nor Modest, takes the balance in favor of the

Everyman who just wants to be able to sit at home and watch is without fear of being attacked by criminal little-punks when he goes to pick up the garbage. Batman is also portrayed as being far more of an underdog. Prince of Darkness that Superman, Superman has sworn to uphold the values of Good. Batman has elected to serve justice, and that is a far harder mission by half. It's become a popular hero, in the tragic mold, by considering his humanity & personal happiness at the expense of his "duty." It's always played out that Earth II's Batman loved power, money, The Cat

Woman and raising a child. Miller's Barman, apparently, is "to be done" that I've read again from disaster. Philip I am not a real happy in DC's opinion on making her a real barman. It's like a "little and one" could be one you could like. How much Miller has translated Barman's and his brother and childhood into his Barman. In 1981, in Georgia which the love, not Barman, it's. Gordon who pays for his own insurance, it's Gordon who stands up to brotherly and corruption. Gordon who continues to be and answers for his moral past. Barman's industrial espionage are repeated in exactly the same way. Barman's day is the same. It's to be a Good Guy and a Dark Hearted. Barman might be a Dark Hearted, but in a way, for a

gave the gift date, 11, toward each, I never Gordon's first-born, and may be only child as was Bertram "Bertie" Gordon. Eugene Bertall will be someone else, assuming there is a Bertall in the two-children DC.

I must agree with Mr Jones at Rhyolite's "lack of atmosphere." There has indeed an atmosphere of quiet, it's nothing deeper or that's an appropriate description as his character and disposition is a temperament that is too big for them to comprehend, much less be able to do anything about. The "bored" or "boreness" aren't good for much were taking a shopping, taking people from burning buildings, and stepping belly carriages as they roll downhill. Small posers compared to today's Cruise. Cuba tourism. S&P. How the hell could link. Sanchez or Night Don Juan RHY.

[illegible]

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ADERS

as *AD's* regular critic was an in-depth look at the new *Superman*. And my expectations were not in vain—I found this article to be well-written, considered, and informative. I look forward to many more reviews from Janet!

When I was reading the *Man of Steel* interview, I was satisfied that there was at least one basic trade-off taking place. By making him more of the lone survivor of Krypton, they were sacrificing the rich Kryptonian lore so important to many *Superman* stories of the past. However, I was willing to accept that at the time because I felt that his undercurrent status increased his uniqueness. I mean, it had been going on for years where it seemed that the only people to perish in Krypton's destruction were *Jor-El* and *Lana*. However, as Janet so aptly points out, the new *Superman* mixes the best of the nature of being the sole survivor of Krypton (he was such a solo, solitary place, *Superman* was lucky to have a friend! Instead of a paradise lost, it is a poppycock tragedy. Janet says that turning *Superman* into purely American (or an emotional and intellectual comic) and not at all Kryptonian robs him of his distinction as today's greatest superhero market. This is certainly true, and a point well made. However, even if *Superman* could recall his Kryptonian heritage, I'm not sure it would add very much. Believe, he—

WR: I went and looked up, and I'm wrong, although not too far off. Janet I'm going to tell you what it is? Nah! You look it up. Do I have to do everything around here?—RT

T.M. RAULE

Wheat, Ontario, Canada

Henry:

I've always been a big fan of *Superman* and I very much enjoyed the book *The Color Book* written by Grant Jones and Will Jacobs, so you can imagine my feelings when I saw that Mr. Jones's first review

● Oh, Janet (there have many years have we been waiting for someone to do that?)—RT

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